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CASE STUDY

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**Fifteen Minutes**  
**CELEBRITY**  
Interviewing  
with  
Insiders



Vivienne Leung S. Y. / Kimmy Cheng / Tommy Tse H. L.



香港浸會大學  
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## Case Study Introduction

or digital entertainment) as well as its impact, including the construction of self-identity, celebrity-driven consumer behavior, gender and race, stereotypes, and idol worship. Figures of interest to be studied include film figures; music, sports, cultural and political celebrities; and online bloggers. This is fundamentally a preliminary course designed to help students think more critically about the intersection of entertainment and civic engagement in the new media era. It also aims to strengthen students' understanding of the culture of celebrity on the societal values and choices in a Chinese culture.

Culturally relevant case studies are currently unavailable in the market but are instrumental for this course. Real-life examples will enhance students' understanding of communication and marketing theories in specific cultural contexts. It is expected that this pedagogical approach will stimulate active classroom discussion and thus critical reasoning of the topics. A well-coordinated and type-set e-book will be produced and reserved in the COMS departmental office and HKBU Library and shared by other HKBU students who are interested in exploring the topic from interdisciplinary perspectives.

This project is granted by the Centre for Holistic Teaching and Learning (CHTL) at Hong Kong Baptist University (Ref No: TDG/1314/11).

### The Project Objective:

As quoted by Andy Warhol, "in the future everyone will be world famous for fifteen minutes." This project attempts to enhance active learning, critical thinking and the sociocultural relevance of the course through discussion of real cases of celebrity creation and endorsement in various media industries across Asia.

The key issues and problems being addressed is that most of the existing celebrity and entertainment business-related teaching materials available are developed in the West and based on the Western cultural context, especially that of the US. Culturally sensitive case studies are currently unavailable in the Hong Kong market for enhancing students' critical thinking and learning process. In light of this fact, 7 culturally relevant written case studies would be beneficial for students to learn and apply communication, marketing, and other related theories in the Chinese cultural context specifically. Moreover, these case studies provide real-life narratives from the renowned and experienced individuals who are working in the entertainment industry. Such case studies would bring several benefits to the course. First, the use of case studies provides an opportunity for students to contextualize the course's theoretical concepts to real-life scenarios, thus bridging the gap between theory and practice. Second, using case studies as an interactive learning strategy in teaching will shift the emphasis from lecturer-centered to more student-centered activities. With such involvement, students would be encouraged in active discussion about critical issues, the problems inherent in practical application and fundamental dilemmas in realistic scenes. In addition, the process of active learning would provide an opportunity for students to develop important skills such as communication, teamwork and problem solving. Also, this type of learning would increase students' enjoyment of the topic and hence their motivation and desire to learn.

### Project Title:

Improving active learning, critical thinking and sociocultural relevance of the course  
GDBU 1855/GDSS1855 Celebrity and Entertainment Business

### Principal Investigator:

Dr. Vivienne Leung, Senior Lecturer, Program Director of Public Relations and Advertising major, Department of Communication Studies, Hong Kong Baptist University

### Co-investigators:

Dr. Kinmy Cheng, Lecturer, Program Director of Public Speaking, Department of Communication Studies, Hong Kong Baptist University

Dr. Tommy Tse, Assistant Professor, Department of Sociology, The University of Hong Kong

### Background of Project:

This project enhances the active learning, critical thinking and sociocultural relevance of the course through discussion of recent and real cases of celebrity creation and endorsement of fashion, luxury and lifestyle brands in various media industries across Asia, particularly in Greater China, Hong Kong and South Korea. Students will read a selected case study of various interviews with communication or entertainment industry practitioners. All case studies are developed based on real examples of celebrity participation in both traditional or new communication campaigns. After reading each case study, the students will discuss its implications and evaluate the social, cultural and economic dynamics of celebrity cultures. These untold inside stories of celebrity endorsement or celebrity advocacy will stimulate students' interest in rethinking the economic and cultural implications of the phenomenon of stardom and facilitate classroom interaction. This project will improve the pedagogical approach by providing a common experience for active learning, thus facilitating a higher level of sociocultural relevance and more engaging discussion and participation in class.

GDBU 1855/GDSS1855 Celebrity and Entertainment Business is a GE course open to students from the School of Business or the School of Communication. In this course, students will learn about the use of celebrity in marketing and creative industries (e.g., film, advertising

### The project produced 7 written case studies on the topics as listed below:

Topic	Interviewee	Interviewee background
1. Historical development of entertainment industries and co-creation of celebrities in Greater China	Mr. Wallace Kwok	Artiste/Production Manager, Celebrity management in the music and film industry. Consultant of East Asia Music. The founding member of an independent production company, People Mountain People Sea.
2. The use of celebrity in marketing communication in Greater China	Mr. Anson Shum	Marketing & Communication Director (Greater China), The Bluebell Group. (Affiliated brands include Moschino, Carven, Nancy Gonzalez, Anya Hindmarch, Davidoff, Laudree, etc.; ex-Head of PR & Marketing at Jimmy Choo Asia and Hugo Boss Asia)
3. The use of celebrity – Creating brand values	Ms. June Lee	Communication Director (Asia-Pacific) of a renowned American cosmetic brand. (E-commerce Sales Director, Global Marketing Director, and Regional PR & AD Manager for various European brands.)
4. Hong Kong radio industry and its celebrity DJ and radio hosts	Mr. Francis Mak	Ex-radio host, former head of an independent digital broadcaster, Digital Broadcasting Corporation Hong Kong Limited (DBC). Founder of the Never Give Up Association.
5. Rethinking the Symbiotic Relationships between Celebrity and the Media in the Era of the Korean Wave	Mr. Patrick Suen	Seasoned columnist and film critic who previously worked at Men's Uno, MingPao Weekly and Metro Pop. Korean interpreter & mediator for many famed Korean stars for various commercial projects and events, e.g. Lee Young-ae, Kim Soo Hyun, Super Junior, Girls Generation and Big Bang.
6. The Vicissitudes of Star Identity: Lingering between the Domestic and Public Spheres	Ms. Hilary Tsui	Former Hong Kong actress and wife of famous Cantopop singer Eason Chan. Famed fashionista & fashion blogger in Greater China. Founder of fashion boutique Liger, carrying edgy foreign and local labels.
7. Social and political Influences of Celebrity	Ms. Denise Ho and Mr. Pakho Chau	DH: renowned Cantopop singer and actress who won multiple music awards in Hong Kong and Taiwan; founder of HOCC Charity Fund and the BigLove Alliance (an NGO advocating LGBT rights). PC: Cantopop singer-songwriter film actor, who also won a myriad of musical awards in Hong Kong.

### Outcomes of the Project:

The CILOs of the GDBU1855/GDSS1855 course are as follows:

1. Identify the use of celebrity endorsement, the culture of celebrity and its impacts such as construction of self-identity, celebrity-driven consumer behavior, gender and race, stereotypes, idol worship, etc.
2. Examine various theories that explain the influence of celebrities
3. Identify an appropriate research method to measure the social, cultural and personal impacts of celebrity endorsement
4. Analyze the ideologies embedded in celebrity endorsement

The new pedagogical approach will assist in the achievement of the first and the forth CILO in two ways. First, it serves as a point of departure for a more informed class discussion. Second, it encourages students to analyze and evaluate ideologies embedded in celebrity culture as well as celebrities impact on sociocultural values. The process will enhance students' analytical skills and critical reasoning.

The project will also assist in the achievement of the second CILO. As the students are aware of the actual practice of celebrity endorsement and its influence related to branding, PR and marketing communication as well as self-identity, they are more likely to be able to apply related theories and formulate strategies in the use of celebrity, especially in PR and marketing communication.

### Authors Biography:

Vivienne Leung is the senior lecturer and programme director of public relations and advertising major at the Communication Studies Department, Hong Kong Baptist University. She received her Ph.D. in communication studies at Hong Kong Baptist University. She has been teaching in communication and advertising for more than 9 years. Previously she held positions at Grey Advertising and Fallon Asia/Hong Kong. She previously worked in advertising as a strategic planner. Her clients include United Airlines, P&G, Wrigley, Audi, PCCW, McDonald's and Bank of China. Her research interests include advertising, celebrity effects, health communication, social service marketing and consumer behavior. Her work has been published in *Service Marketing Quarterly*, *Journal of Nonprofit & Public Sector Marketing*, *Intercultural Communication Studies*, *Asian Journal of Business Research*, *Journal of Consumer Marketing*, *Chinese Journal of Communications* and *Journal of Communication in Healthcare: Strategies and Media and Engagement in Global Health*.

Kimmy Cheng is the lecturer and programme director of public speaking at the Communication Studies Department at Hong Kong Baptist University (HKBU). She graduated from Western Michigan University with a B.A. in organizational communication. She also received her M.A. and Ph.D. in communication studies at HKBU. Her primary research area of interest includes health communication, public relations, crisis management, public speaking, and gender studies. Previously she worked as a PR consultant in various agencies; her clients include Harry Winston, Gucci, Swarovski, Cheygnon, SK-II, KFC, Citic Group, and

The Oriental Spa. Her works have appeared in the Journal of Communication in Healthcare and Motherhood – Pakistan's First Parenting Magazine. She has taught at the Culture and Media Domain at HKU SPACE as well.

Tommy Tse is an assistant professor in the Department of Sociology, The University of Hong Kong (HKU), and he specializes in gender studies, literary and cultural theory, fashion communication and the creative industries in East Asia. His work has appeared in the Asian Journal of Business Research (MAGScholar), International Journal of Fashion Design, Technology and Education (Taylor & Francis) and Luxury Brands in Emerging Markets (Macmillan). Tse has experience in marketing and advertising with various media companies and creative agencies, including ADO and TBWA. He has taught at the School of Communication of the Hong Kong Baptist University, the Department of Fashion and Image Design at the Hong Kong Design Institute and the Culture and Media Domain at HKU SPACE.

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## Denise Ho and Pakho Chau

### *Social and political Influences of celebrity*



#### Background of the interviewee

Ms. Denise Ho (HOCC) is a Cantopop singer and actress who joined showbiz since 1996. She has won multiple music awards, including the Best Cantonese Female Singer at Chinese Music Media Awards, and the Female Singer Gold Award at Commercial Radio Hong Kong's Ultimate Song Chart Awards Presentation. In 2011, she was nominated for the Best Mandarin Female Singer at the 25th Annual Taiwan Golden Melody Awards. Committed to supporting people in need, she established her own charitable foundation, named HOCC Charity Fund. She is also a founding member of the BigLove Alliance (大爱同盟), a non-governmental organization advocating equal rights for LGBT in Hong Kong.

Mr. Pakho Chau, a Cantopop singer and songwriter, was previously a part-time model and joined the Hong Kong music industry officially in 2007. He has won a myriad of musical awards, such as the Best Male Singer Gold Award at the Ultimate Song Chart Awards Presentation, the Metro Hit Best Male Singer award at the Metro Radio Hits Music Awards Presentation and the Male Singer Gold Award at Commercial Radio Hong Kong's Ultimate Song Chart Awards Presentation. In addition to his active engagement in the music industry, Mr. Chau was also the main actor of many films, including *S for Sex*, *S for Secret* (小姐誘心), *I Sell Love* (販賣·愛) and *Hong Kong Ghost Stories* (猛鬼愛情故事).





## Celebrity Culture and Social Media

The Internet makes the celebrity admirers psychologically feel more connected with their idols, eventually be more enthusiastic in various ways and accelerating the formation of an individual star's fame in particular and celebrity culture in general. During the interview, Ms. Ho indicated that the Internet has facilitated more interactions and communication between the audience and the celebrities. She suggested two reasons, namely its convenience and its capacity to enable closer relationship between celebrity and audience, that transformed celebrities from a distant social group to a "reachable star":

"When I was small... as a fan, you could never critique your idol's image from head to toe. Or, even not talking about your own idols... if I saw Chow Yuen-fat eating egg waffles, for instance, I would never be able to stand aside and immediately comment on his act, perhaps be a very passive audience only."

Having more than 900,000 followers on Instagram, Mr. Chau also agreed that the emergence of social media provides a very good platform for the celebrities to update and/or even interact with their friends directly to an unprecedented level. During his sharing, Mr. Chau mentioned a real story of his fan, which had impressed and impacted him immensely.

"Before I opened my Facebook account, there was a fan called Stacy. She used to write me letters every week. [...] Yet, from the year of 2011 to 2013, she did not write me any letter. [...] One day, I when I checked my Facebook, I discovered that she had written me hundreds of private messages, saying that she was in hospitalization because of diabetes. [...] The last message was in fact written by her nurse, informing me that Stacy had passed away."

While Mr. Chau thought that the widespread usage of social media such as Facebook and Instagram allows celebrities to interact with their fans, Ms. Ho, however, indicated that the Internet could be a platform on which the public could criticize celebrities directly and openly, for example, through their Facebook or Weibo accounts. Based on Ms. Ho's observation, the development triggered an unhealthy celebrity-public relationship, which is "tough" for today's celebrity. As she described,

"Now we are like lying on the chopping board, people who dislike us randomly can 'shoot an arrow' at us anytime, or slap your face. So this thing... to some extent I feel like today's celebrities, or maybe [also for those who work] in our field, has become a punching bag, which is another identity for us."

Ms. Ho also expressed how she felt about the influence of the Internet on celebrity culture. She believed that the Internet had impacted celebrities' behavior, which further complicated the dynamics between celebrities and their audiences in addition to those who occupied

spaces in between (Marwick & Boyd, 2011). As a matter of fact, celebrities tend to be more hesitant to speak their mind, and they have become very careful with their words:

"So that means you made consideration before you take every step: is it safe to do this? You try to stand at the safest platform which doesn't lead you to more troubles. So this gradually turns into a type [of attitude]: I don't need to care about the things that are not related to me. This is in fact... rather scary, I mean this attitude."

The supremacy of hypersurveillance is further perpetuated in and through the media and entertainment industry, "[Under] digital panopticon... people limit their actions and behave differently when they feel as though they are being watched... a sense of being oppressed... become fearful not of doing wrong, but of being seen as wrong... not conducive to a free or democratic way of life" (Miller, 2011, p. 131). Celebrities, as part of the larger system of the entertainment industry, may need to abide by and satisfy the existing rules and follow what the companies say to maintain their "institutionalized" charisma (Shils, 2010), or else their career may be at risk.

## Sociopolitical Influence of Celebrities

From Mr. Chau's point of view, celebrity has a tremendous influence on the public, especially among adolescents. "I know many teenagers regard me as their idols that they are eager to imitate me. To me, every word, every speech, every action as well as every post of the celebrities will affect people 'following' them... therefore I must always be very positive."

When asked about the ways to convey positive energy to others, Mr. Chau claimed that writing songs and lyrics would be one of the most effective means. For instance, his first officially released song, Same Sky (同天空), the lyrics were written by the artist himself portrayed the importance of self-belief. "Frankly, I want the listeners to believe that they could achieve whatever I had achieved [since we are living under the same sky, breathing the same air:]"

Apart from song writing, Mr. Chau also insisted that he uses his fame and social influence to mobilize his supporters to contribute to society. As the ambassador of various charities in Hong Kong, including Tung Wah Group of Hospitals, Ronald McDonald House Charities of Hong Kong and 30 Hours Famine Campaign of World Vision Hong Kong, Mr. Chau fervently advocated, "I wish all my fans can drop their cameras, sparing their hands to do some volunteer work [...] I will continue to make a good use of my fame to promote the virtues of volunteering. Hopefully, a volunteer group can be set up so that all my fans can immerse themselves in helping the needy."

As the former representative of Hong Kong Basketball Team Junior Squad as well as a professional swimming coach, Mr. Chau also spared time to promote sports among adolescents.



## Chances and Challenges of Being a Celebrity in Hong Kong

Having been involved in the entertainment industry since 1996, Ms. Ho felt that the industry is a “small” world disjointed from the big world, having its unique set of values and standards of what is right and what “success” means. Very often, the celebrities were indoctrinated those values. She recalled,

“In fact, from the time I was growing up, and become a grown-up, I had been in this circle already. So everybody in this circle has been telling you that you have to be quick! You can’t be slow! You can’t stop! You can’t... you can’t be caught up by others! There are a lot of values that were instilled into us. But what is strange about me is that, although I don’t agree with that, it is hard not to be pushed by the waves, which keep pushing me along the way.”

During Ms. Ho’s experience as an artist, working in the entertainment industry required her to put aside her own beliefs and values in order to fit into the system. This kind of adaptation weakens the connection between celebrity and the real world. As she said, “You have to keep going forward even if you do not agree with them... It makes you feel detached from the ‘ground’ easily... disconnected from the ground.” This system referred by Ms. Ho personifies a typical commercial and capitalist logic of the entertainment industry – celebrity is a product to be bought and sold, gratifying psychologically needs and imaginations by being a public role model, as a comedian to entertain the masses, or just to stimulate consumption by endorsing other commercial products. Ho’s words also reveal her thoughts about the ideal role a celebrity should play in the society – going against the mainstream waves, Ms. Ho attempted to redefine celebrity (and constantly negotiate her celebrity identity) as a charismatic opinion leader of various moral and social causes, an active advocate for justice, human rights and democracy, to offer spiritual supports and help build a better society.

To Ms. Ho, it was challenging to strike a balance between being a celebrity and being “an ordinary person” because it was not easy to connect back with the outside world while being able to survive in the entertainment industry. She indicated,

“I think the most challenging thing is to... forget your [celebrity] identity, in other words, to bear in mind that you are just an ordinary person. The whole environment made you... made you detached from the ground... because the mechanism is like that, everybody, and this entertainment circle has its own set of value system, a standard: what is correct and what is considered successful. To survive in such a swirl, you need to... connect back to the ground... the power that I have been searching for over the years... It’s like standing at the edge of a whirlpool. I think that is the position I am now standing at.”

Ms. Ho felt that the process of overcoming the difficulty of making connections with and

“I do hope I can have more opportunities to participate in the school tours with athletes in Hong Kong. We can therefore share our experiences with the students as well as transfer some of the technical skills to them.” As repeated by Mr. Chau for several times, “As a celebrity, we have the social responsibility [...] to influence more and more people.”

Comparatively, Ms. Ho had a more complex sentiment towards celebrity’s role as an opinion leader regarding not just social but also political issues. She admitted that now she has become more outspoken in terms of social issues than before, though she thought it was not easy. As she put it:

“I dare not to say... I cannot say I am on the front line, because frankly there is always some consideration. Now everybody is [trying to find] ways to express oneself in a limited space, trying one’s best to... influence others. This is difficult. That is, how to juggle between the two sides? This is very difficult actually.”

In retrospect, Ms. Ho expressed that founding the BigLove Alliance led her to become aware of the importance of contributing more to society, despite the fact that the experience also forced her to face the difficulties of striving for people’s equal rights in Hong Kong, where universal suffrage for elections has not yet been implemented. She indicated:

“I think BigLove Alliance, from coming out [of the closet] to getting involved in this matter, enabled me to be more concerned about different issues, or more... It means you have one more identity since that moment. Maybe in the past I would not express the concerns I had about some issues. That means I might not be speaking out openly. But because of that identity, having one more identity [as an celebrity social activist], you came to realize that: Well, in fact, I could do much more.”

Apart from being more open in discussing her sexual orientation and political stance with mass media, she also accepted the invitation to write columns for Apple Daily – an empowering way to craft and claim her multiple identities. For her, this was at once a challenge and a good opportunity to make her “true” voices heard. As she pointed out,

“This is a challenge to me because this is different from writing blog posts or posts on Facebook [in terms of length and depth]. The readers are different and the role is slightly different. Although my column is located in the entertainment section, I do not wish to write about gossips or something related to myself only—which can be shared of course. I really hope that it can be a platform for uttering our voices.”

In the case of Ms. Ho, her influence at the societal level has generated heightened public attention, not the least the attention from the media, which has a pro-democracy editorial stance.



expressing her concerns about the Hong Kong society made her come up with a feasible strategy, in which on the one hand would not harm her career, and on the other hand would allow her to stay true to herself. She was glad that she began to master the skills and build up her confidence in accomplishing it: “I am fortunate that I gradually started to gain the balance. But that requires a very big, for me, a very big faith and confidence... you must separate yourself from the whole system before you come into contact with the outside world. The process is indeed a rather difficult one.”

While Ms. Ho shared her difficulties in striking a balance between her multiple identities, Mr. Chau tried to shed light on the general difficulties of working in Hong Kong’s entertainment industry: the upsurge of Korean wave has become an undeniable truth. Mr. Chau felt that this has significantly affected the opportunity for Hong Kong artists to perform on stage:

“Seven years ago, when I first entered the entertainment industry, many shopping malls would invite me to attend their events... However, I haven’t received any invitation now. I mean... really none! Most of the shopping malls are eager to invite Korean or Taiwanese artists as they can attract much more media attention than me.”

Despite the strong competition from South Korean and Taiwanese entertainment industries, Mr. Chau believed that the local entertainment industry is not waning. This is attributed to the great demand from the Mainland Chinese market. “Many shopping centers in China are enthusiastic about attracting Hong Kong artists to perform there by offering a handsome remuneration. On the one hand, [many local celebrities] are still belonged to Hong Kong. Yet, on the other hand, they can enter another place, which is larger [and more fruitful].”

Admittedly, paparazzi have always been a headache to many celebrities in Hong Kong. When asked about the relationship between celebrities and paparazzi, Mr. Chau optimistically said that he has been accustomed to them. “If you can’t stand the heat, just get out of the kitchen. If we are determined to enter the entertainment industry, we have to bear with them... Since we are a celebrity, people are curious about our everyday life, thereby creating a strong demand for the existence of paparazzi.” According to Mr. Chau, despite some of the questions were very offensive, most of the paparazzi were very nice. The time when he felt most uneasy was when he first entered the showbiz.

“I was very cautious in the beginning... not just to the paparazzi, but also the pedestrians, they took pictures of me directly without even asking for my permission. [To fight back,] I stared at them or sometimes I also covered their camera lens with my hand directly.”

Now, as mentioned by Mr. Chau, paparazzi do not trouble him as he understood the roles of paparazzi and celebrity more. “I know clearly about my role and position... or I can say that I understand what the paparazzi want. After all, reporting the daily life of celebrities is their job duties. As long as they can give me a room to lead my private life, I really do not care.”

However, Mr. Chau expressed concern that the private lives of his parents and friends being infringed upon.

“I really care about my parents. If the paparazzi suddenly appeared when I was dining with my parents, I would definitely leave the restaurant in order to make my parents feel more comfortable... I need to protect everyone besides me.”

Finally, Mr. Chau asserted that he has developed a habit of securing his private life by not uploading photos in public to social media. “Many times, I need a strong sense of safety. Therefore... say when I was eating a salmon sushi at a Japanese restaurant, I would definitely not upload the photo online as this might give hints to paparazzi about my location.” This demonstrates that Mr. Chau has been very cautious while using social networking sites to avoid revealing his physical locations. Rather than enabling the subject to freely craft his/her own identity in the virtual space, the social media, especially to the celebrity, has its constraining side and a tendency to re-center one’s online identity to the embodied self; the (offline) ideological values and judgment are also transferred to the online world (Miller, 2011). Under the tyranny of digital panopticon, celebrity often engages in an “impression management” process, continuously adjusting his/her online presence to accommodate the perceptions of audience judgment — from the media, paparazzi to mass public, leading to a more centered and situated self (Goffman, 1959; van den Berg, 2009). Mr. Chau’s case also demonstrated how a celebrity defends the coexistence of multiple identities and intentionally segregates his online and offline selves, as an alternative strategy to resist the re-centering force.



than just excelling in the entertainment industry in economic terms. Besides acting, singing and performing for their fans, a celebrity must make good use of influence that benefits the society; this continues to be a major endeavor for the two Hong Kong celebrities.

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## Discussion Questions

1. Do you think the emergence of social media has facilitated more interaction between fans and celebrities?
2. What are the major concerns of celebrity who want to engage in or comment on controversial social and political issues? Why?
3. How did Ms. Ho attempt to live her "real life" free of those concerns? Give some examples to support your views.
4. In your viewpoint, what is/are the factor(s) that contribute most to the construction of celebrity identities? Why?

## Conclusion and Implications

While Ms. Ho and Mr. Chau have their respective hopes and fears regarding their position as celebrities and entertainment industry participants, they both face numerous challenges posed by the external environments that affect how they manage their roles as public figures, maintain their multiple identities and actualize their visions and missions.

Mr. Chau agreed that the emergence of social media provides an ideal platform for the celebrities to interact with their fans directly to an unprecedented level, whereas Ms. Ho indicated that the public could also use this interactive platform to criticize celebrities directly and openly, potentially triggering an unhealthy celebrity-public relationship. Under digital surveillance, celebrities now tend to be very careful with their words and are more hesitant about speaking their mind – not becoming fearful of doing wrong, but of being seen as wrong and then extensively propagandized online.

When talking about the ideal role a celebrity should play in society, Mr. Chau conceived celebrity as a charismatic opinion leader for the public, especially amongst the adolescents; being positive and using his fame and social influence to mobilize these supporters to contribute to the society – from volunteering to playing sports – is one of the ultimate goals Mr. Chau wants to actualize. Ms. Ho had a more complex sentiment towards celebrity's role as an opinion leader; she has become more outspoken socially and politically, in terms of expressing her support to Hong Kong people's equal sexual, civil and political rights, though she found it difficult to go against the mainstream waves and strike a balance between her multiple identities when facing the mass media and public as well as the typical capitalist logic of the entertainment. Both interviewees constantly negotiate their identities and reconcile the inevitable conflicts among them, while at the same time striving to help build a better society.

Ultimately, being a positive and socially responsible artiste who knows how to use his or her influence in a meaningful and constructive way concerned both Ms. Ho and Mr. Chau more